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THIRTIETH
SEASON
1910-1911



PROGRAMME



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THIRTIETH SEASON, 1910 AND 1911

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Twentieth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MARCH 31
AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 1
AT 8.00 O'CLOCK

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Boston Symphony Orchestra

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Thirtieth Season, 1910-1911

MAX FIEDLER, Conductor

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Witek, A., <i>Concert-master.</i>	Roth, O. Kuntz, D.	Hoffmann, J. Krafft, F. W.	Theodorowicz, J. Mahn, F.
Noack, S.	Rissland, K. Bak, A.	Ribarsch, A. Mullaly, J.	Traupe, W. Goldstein, H.
Strube, G. Eichheim, H.	Akeroyd, J. Currier, F.	Fiedler, B. Marble, E.	Berger, H. Eichler, J.
Barleben, K. Fiumara, P.	Werner, H. Kurth, R.	Fabrizio, C. Grünberg, M.	
Tischer-Zeitz, H. Goldstein, S.			

VIOLAS.

Ferir, E. Gietzen, A.	Heindl, H. Hoyer, H.	Rennert, B. Kluge, M.	Kolster, A. Forster, E.	VanWynbergen, C. Kautzenbach, W.
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VIOLONCELLOS.

Schroeder, A. Warnke, H.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Hadley, A.	Warnke, J. Smalley, R.
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BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
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FLUTES. Maquarre, A. Brooke, A. Battles, A. Fox, P.	OBOES. Longy, G. Lenom, C. Sautet, A.	CLARINETS. Grisez, G. Mimart, P. Vannini, A.	BASSOONS. Sadony, P. Mueller, E. Regestein, E.
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ENGLISH HORN. Mueller, F.	BASS CLARINET. Stumpf, K.	CONTRA-BASSOONS. Helleberg, J. Mosbach, J.
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HARP. Schuecker, H.	TYMPANI. Neumann, S. Kandler, F.	PERCUSSION. Rettberg, A. Zahn, F.	Senia, T. Burkhardt, H.
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FRIDAY AFTERNOON, MARCH 31, at 2.30 o'clock

SATURDAY EVENING, APRIL 1, at 8 o'clock

PROGRAMME

Enesco Suite for Orchestra, Op. 9
I. { Prélude à l'unisson. First time in Boston
II. { Menuet lent.
III. Intermède.
IV. Final.

Tschaikowsky Concerto in D major, for Violin, Op. 35
I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Schumann Symphony in D minor, No. 4, Op. 120
I. Ziemlich langsam; Lebhaft. }
II. Romanze: Ziemlich langsam. } Without pause.
III. Scherzo: Lebhaft; Trio.
IV. Langsam; Lebhaft.

SOLOIST:

Miss KATHLEEN PARLOW

There will be an intermission of ten minutes before the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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SUITE FOR ORCHESTRA, OP. 9 GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

The first performance of this suite, dedicated to Camille Saint-Saëns, in the United States was by the Philharmonic Orchestra of New York, January 3, 1911.

The suite is in four movements:—

I. Prélude à l'unisson. Modérément, C major, 3-4. This prelude is for strings with kettledrum tuned in G, and the strings are employed almost always in unison. The prelude leads into the second movement.

II. Menuet lent. Mouvement du précédent, C major, 3-4. The slow minuet is scored for two flutes, oboe, English horn, two clarinets, two bassoons, two horns, kettledrums, solo violin, solo violoncello, and the usual strings. The chief theme is first announced by the solo instruments.

III. Intermède. Gravement, A major, 2-4. This movement is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, harp, and the usual strings.

IV. Final. Vif, C minor (C major), 6-8 (3-4). It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbals, and the usual strings.

The music cannot be characterized as ultra-modern, and the structure of the movements requires no analysis.

* * *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician,

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staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick. In 1897 Enescu, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Rolland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs; "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he pro-

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duced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Among his chief works are:—

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

Symphonie for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.

Symphony for orchestra (Châtelet concert, January 21, 1906).

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

* *

These compositions by Enesco have been played in Boston:—

"Poème Roumain." Orchestral Club, January 7, 1902, Mr. Longy conductor.

Symphonie for wind instruments. Longy Club, February 8, 1909.

Sonata in F minor for violin and pianoforte, Op. 6. Mr. and Mrs. David Mannes, December 13, 1910.

* *

Enesco's symphony for orchestra was performed in New York by the New York Symphony Orchestra in February, 1911.

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Miss KATHLEEN PARLOW, violinist, was born at Calgary, Alberta, Canada, in 1890. Her mother, born in New Brunswick, played the violin. Miss Parlow's parents moved to California when she was five years old. She studied in San Francisco with Mr. Conrad of that city for five years and for a similar period with Henry Holmes. Her first performance in public in San Francisco was at the age of six years.

In 1905 Miss Parlow went to London, and gave a recital on March 23, 1905. On November 1, 1905, she played with the London Symphony Orchestra, and in that year she was commanded to play before the queen. Feeling the need of further study, Miss Parlow took lessons of Leopold Auer for eighteen months. In the course of this period she played in public at Helsingfors and Riga. In July, 1907, she was chosen to play at the Russian concert conducted by Glazounoff at the International Musical Festival held at Ostend. In November, 1907, she began an extensive tour of Northern Europe. She has since that year led the life of a virtuoso.

Her first appearance in the United States since 1905 was on December 1, 1910, with the Russian Symphony Society, when she played Tschai-kowsky's concerto.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 35. PETER TSCHAIKOWSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877-78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much

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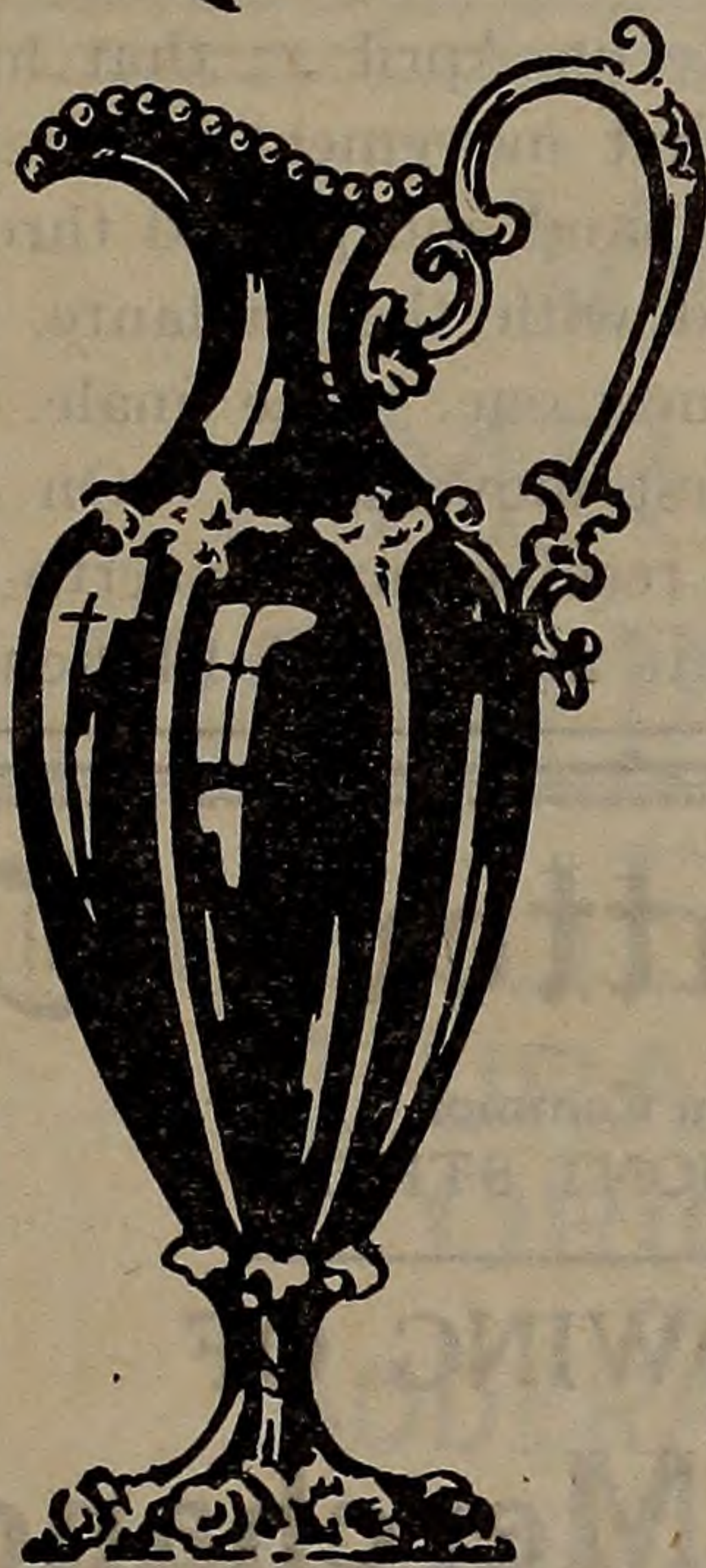
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time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaiikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you

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probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a con-

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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cert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothee Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, by Miss Maud Powell on April 13, 1901, by Mr. Karl Barleben, April 1, 1905, by Mr. Alexandre Petschnikoff, November 24, 1906, by Mr. Mischa Elman, January 2, 1909, by Mr. Fritz Kreisler, April 9, 1910.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard

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again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my

* Leopold Auer, a celebrated violinist, was born at Veszprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor.

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dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.* An interesting letter from him to Tschaiikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try

* Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862-63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868-70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882-83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony Concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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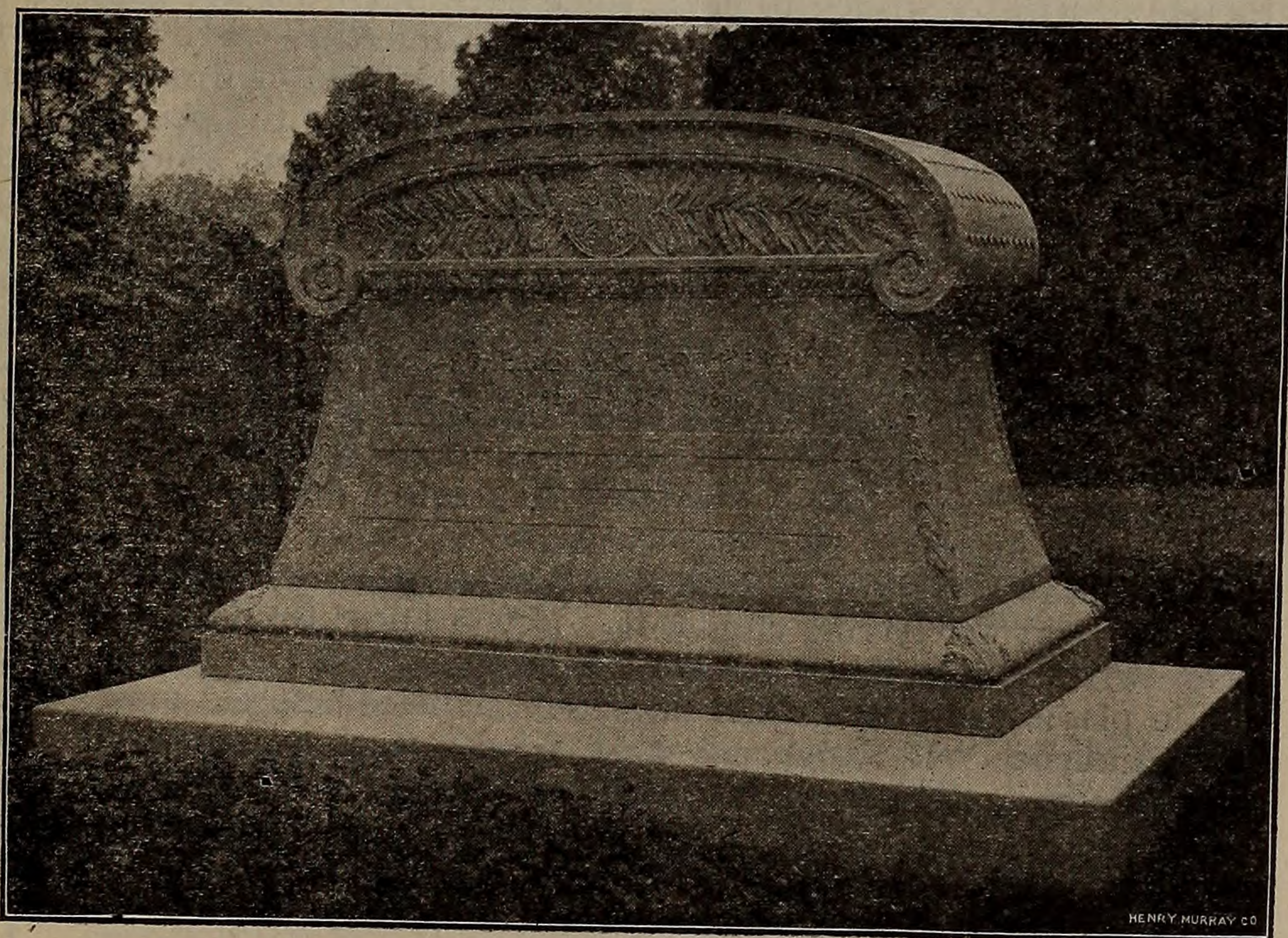
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my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Peters-

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180-196 (London, 1890).

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burg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzten fünfzehn Jahre, 1870-1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising-difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

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How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 24, 1882: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."*

*Karl Halir was born at Hohenelbe, Bohemia, February 1, 1859. He studied the violin at the Prague conservatory of Music, under Bennewitz, and spent two years with Joachim (1874-76). He played for a time in Bilse's Orchestra, and was afterward concert-master at Königsberg and Mannheim. In 1884 he was called as court concert-master to Weimar, and in 1893 to the position of concert-master at the Royal Opera, Berlin, where he succeeded Heinrich de Ahna. He resigned from the opera in 1907. Some say the year was 1904. He joined the Joachim quartet as second violinist in 1897, formed a quartet of his own, and taught at the Hochschule in Berlin. Widely known as a solo violinist, he visited the United States in 1896-97. He played in Boston at a concert of the Boston Symphony Orchestra, November 28, 1896 (Beethoven's Concerto). He had already played (November 24 of the same year) at an Apollo Club concert (Spohr's Gesangscene, Bruch's Romanze, Ries's Perpetuum Mobile, and a Hungarian Dance). Halir married in 1888 a concert singer, Therese Zerbst, soprano. He died at Berlin, December 21, 1909.

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John Eccles (London, 1696).

Richard Leveredige: new music for the second act (in or about 1708).

Johann André for Wernicke's version in German. Berlin, October 3, 1778. Not published.

Karl David Stegmann. Overture, entr'actes, and witches' choruses. Hamburg, 1784. Not published.

Johann Friedrich Reichardt for Bürger's translation. Berlin, December 28, 1787. Overture, choruses, witch scenes, and dances. Only music for witch scenes was published and for the pianoforte. Reichardt's music was performed at Berlin with the tragedy until in 1809 Bürger's version was supplanted by Schiller's, but it was played at Weimar in 1826 at a performance of Schiller's version; but, as the witches speak, and do not sing, in this translation, the music lost in effect. The fourth witch scene was a species of melodrama after the manner of the Wolf's Glen scene in "Der Freischütz." The mewing of cats, the cries of screech-owls, the croaking of frogs, the bleating of goats, were all imitated. There was an orchestra of strings, oboes, clarinets, horns, trumpets, Swiss fifes, triangle, cymbals, and drums of different kinds. The three witches danced grotesquely as they sang. They were women with strong, penetrating voices. Hecate was a tenor, for Reichardt said: "I remember they called an old woman with a beard and deep voice an old witch."

Friedrich Ludwig Seidel for Schiller's version. Berlin, December 1,

* For arguments concerning the authorship of "Locke's" music see the *Musical Times*, 1882 (p. 259); "Purcell," by W. H. Cummings; and the article "Macbeth Music," by William Chappell, in Grove's Dictionary (revised edition, 1907).

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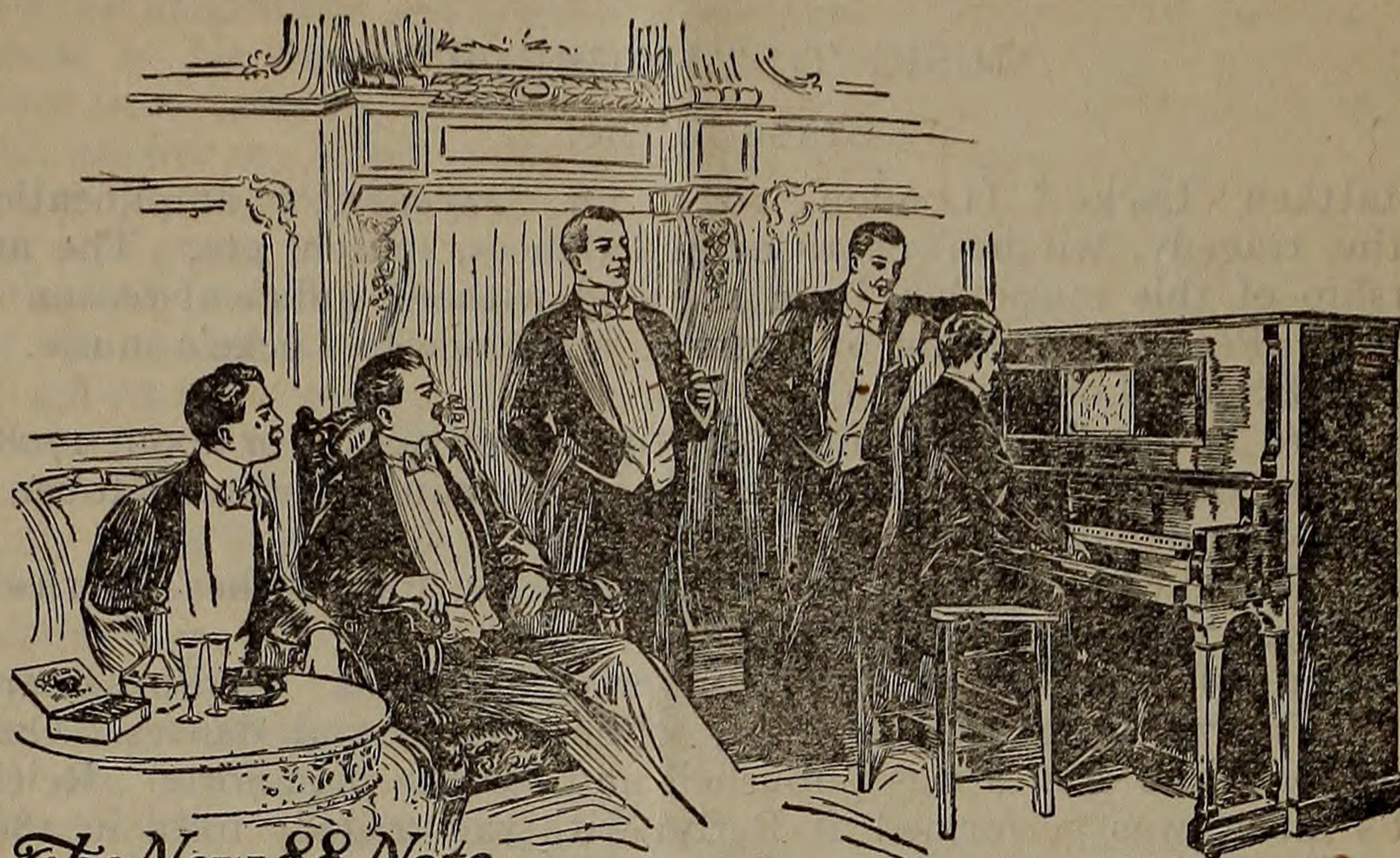
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1809. Not published. Overture, witch scenes, and march. Not published.

Christoph Ernst Friedrich Weyse published in 1825 for pianoforte with text at Copenhagen. Overture, witches' songs and dances, music for apparitions, banquet music for the appearance of Banquo's ghost, Porter's song, march.

Ludwig Spohr. Op. 75. Berlin, December 15, 1825. Little is known about this music, but the witches' choruses were said to be effective. Only the orchestral parts of the overture were published (1827). The overture was played in London as late as 1858.

Johann Wilhelm Mangold. Darmstadt, 1830. Not published. The manuscript several years ago was in the possession of the composer's son, Georg Mangold, of New York.

Joseph Rastrelli for the Schlegel-Tieck version. Dresden, March 18, 1836. Not published.

Julius Rietz. Düsseldorf, 1840. Not published.

J. L. Hatton. London, 1853.

Wilhelm Heinefetter. Op. 13. For Schiller's version. Composed at Mayence, 1861. First performed as a whole at Dessau, November 27, 1870. The overture was first performed at a concert in Mayence in 1861. It was played on February 3, 1872, at a concert of the Philharmonic Society of New York.

Arthur Sullivan. Lyceum Theatre, London, December 29, 1888.

Edgar Stillman Kelley. Originally sketched at Stuttgart, 1883-84. Played in concert at San Francisco February 12, 1885. Performed there in connection with Mr. McKee Rankin's production of the tragedy at the old California Theatre in November, 1885. Excerpts played in suite form at one of Mr. Van der Stucken's concerts in New York in April, 1887. "Royal Gaelic March" played on November 17, 1887, in New York at one of Mr. Van der Stucken's "American concerts." In 1900 the music was performed in Australia. The score then disappeared, and Mr. Kelley rewrote the work, "revising and recasting from memory old sketches and fragments still in his possession." The overture was wholly rewritten and even the themes remodelled. Entr'acte and curtain music: "Defeat of Macbeth," symphonic poem,

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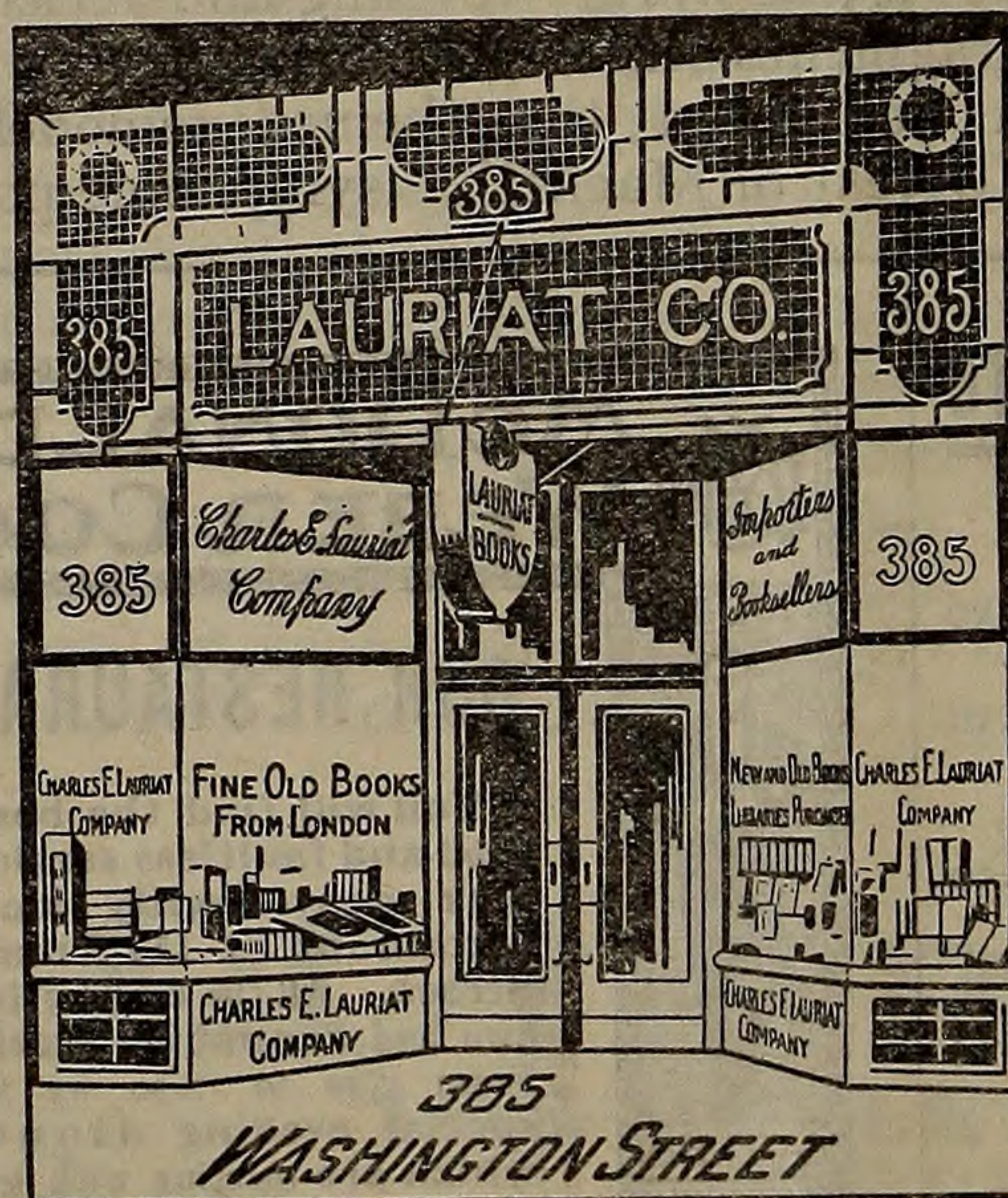
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etc. The overture in its present form was produced by Arnold Volpe at a municipal concert in Central Park, New York City, in the summer of 1910, and at his first Symphony concert in New York, season of 1910-11. Clement Locknarne for recitation (London, October 7, 1899).

OPERAS.

"Macbeth," grand opera in three acts after Shakespeare's tragedy, text by Rouget de l'Isle and Auguste Hix, music by Hippolyte Chelard. First produced at the Opéra, Paris, June 29, 1827. Lady Macbeth, Mme. Dabadie; Moïna, Mme. Cinti; Macbeth, Dérevis; Douglas, Nourrit; Duncan, Dabadie. There were only five performances. The opera was afterward given in German and with certain changes at Munich in 1878. It was then performed in many German cities, and on July 4, 1832, produced at London (in German). At Munich the part of Macbeth was taken by Pelligrini, and that of Lady Macbeth by Nanette Schechner. In London Mme. Schröder-Devrient took the part of Lady Macbeth. Chorley wrote that, although her fatal and sinister acting as the Lady was hampered in some measure by the music (for this demanded an executive facility which she did not possess), she nevertheless made a deep impression on him. "One could not look at her without at once recollecting the ideal which Mrs. Siddons is reported to have conceived of this 'grand fiendish' character (to use her own epithets). 'She had an idea,' says Mrs. Jameson, 'that Lady Macbeth must, from her Celtic origin, have been a small, fair, blue-eyed woman.' Save in stature the great German operatic actress (daughter by the way to the great Lady Macbeth of Germany, 'die

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Grosse Schröder') gave full justification to this fancy. With an alluring and dignified grace of manner was combined an aspect of evil—a sinister, far-reaching expression in her eyes, all the more terrible for their being at variance with those hues and contours which we have been used to associate with innocence and the tender affections. That which makes the flesh creep in the name of 'The White Devil' spoke in every line of Mme. Schröder-Devrient's face—in her honeyed and humble smile, as she welcomed the doomed King; in the mixture of ferocity and blandishment thrown by her into the scene of the murder; in the ghastly soliloquy of the soul that waked when the body was asleep. When I think of Pasta, as Medea watching the bridal train pass by her, with her scarlet mantle gathered round her, the figure of Mme. Schröder-Devrient's Lady Macbeth, too, rises, as one of those visions concerning which young men are apt to rave and old men to dote." The libretto of Chelard's opera is very different from Shakespeare's tragedy.

"Macbeth," grand opera in four acts, libretto by Piave (after Shakespeare's tragedy), music by Verdi. First performance at the Pergola Theatre, Florence, on March 14, 1847. Mme. Barbieri Nini took the part of Lady Macbeth. [For an interesting account by her of the first performance, see "Giuseppe Verdi" by Gino Monaldi (Stuttgart and Leipsic, 1898), pp. 82-85.] The other chief singers were Brunacci, Varesi, and Benedetti. The opera in French and with several changes was performed at the Théâtre Lyrique, Paris, April 21, 1865, and this version translated back into Italian succeeded in Italy the first edition. At Paris Lady Macbeth was impersonated by Mme. Rey-Balla, and the other singers were Ismaël, Petit, Montjauze. Lady Macbeth sings in this opera a drinking-song, and the murderers are so many that they form a chorus. The opera was performed in New York on April 24, 1849, with Mme. Bosio as Lady Macbeth and Badiali as her husband. It was performed in Philadelphia on December 9, 1863, with Medori, Lotti, and Bellini. It was performed in Boston at the Howard Atheneum in the fifties, and at the Boston Theatre, January 13, 1864, with Mme. Medori and Bellini. There was a rumor, 1895, that Verdi proposed to rewrite "Macbeth" for Mme. Emma Calvé, but the rumor

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was denied. The opera was revived at the Costanzi Theatre, Rome, March 12, 1911, at the first performance of the Operatic Festival. The chief parts were taken by Battestini and Cecilia Gagliardi.

"Macbeth," grand opera in five acts, libretto by F. Eggers (after Shakespeare), music by Wilhelm Taubert. Produced at Berlin, November 16, 1857, with Johanna Wagner as Lady Macbeth and Formes as her husband. In this opera Lady Macbeth does not die before Macbeth's overthrow. She watches the conflict from a tower, and, after Macbeth falls, throws herself down.

"Macbeth," lyric drama in seven scenes, libretto by Edmond Fleg after Shakespeare, music by Ernest Bloch, Opéra-Comique, Paris, November 30, 1910. Lady Macbeth, Lucienne Bréval; Lady Macduff, Miss Vauthrin; Les Sorcières, Mmes. Duvernay, Brohly, Charbonnel; Macbeth, Albers; Macduff, Vieuille; Duncan, Féodoroff; Malcolm, Mario; Banquo, Laure; le Portier, Delvoye.

The text of a first act of an opera "Macbeth" by von Collin was published in 1809. Beethoven made sketches for the overture and the first chorus, which were to be enchained. Collin died in 1811, and the libretto was unfinished.

Oratorio, "Macbeth," by Gallus (Johann Mederitsch, about 1800).

"Lady Macbeth," by Martin Lunssens. Cantata, Brussels, 1894.

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Overture by G. von Skeletti, Op. 1. Pianoforte version published at Berlin in 1852.

Overture by Joachim Raff. Composed at Frankfort-on-the-Main in 1879. Performed for the first time on January 13, 1882, at Wiesbaden, under the direction of Louis Lüstner.

Overture by Henry Hugo Pierson, Op. 54. Composed and performed at Leipsic probably in 1870. The score and parts were published in 1874.

Overture by Ignaz Brüll, Op. 46. This overture was performed in Boston at a concert of the Boston Symphony Orchestra, February 2, 1901.

Overture by H. Mirande (Geneva, 1891).

Overture by Clarence Lucas, Op. 30. Performed by the Chicago Orchestra at Chicago in February, 1901, and in London (September 28, 1901).

Symphonic poem, "Macbeth," by W. H. Thorley, London, March 5, 1907.

Three orchestral pieces by W. Braunfels.

"Macbeth," a symphonic paraphrase with motto, "I have done the deed. . . . Methought I heard a voice cry, 'Sleep no more!'" by Sylvain Dupuis (Brussels).

Tone-poem, "Macbeth," by Louis A. von Gaertner, of Philadelphia.



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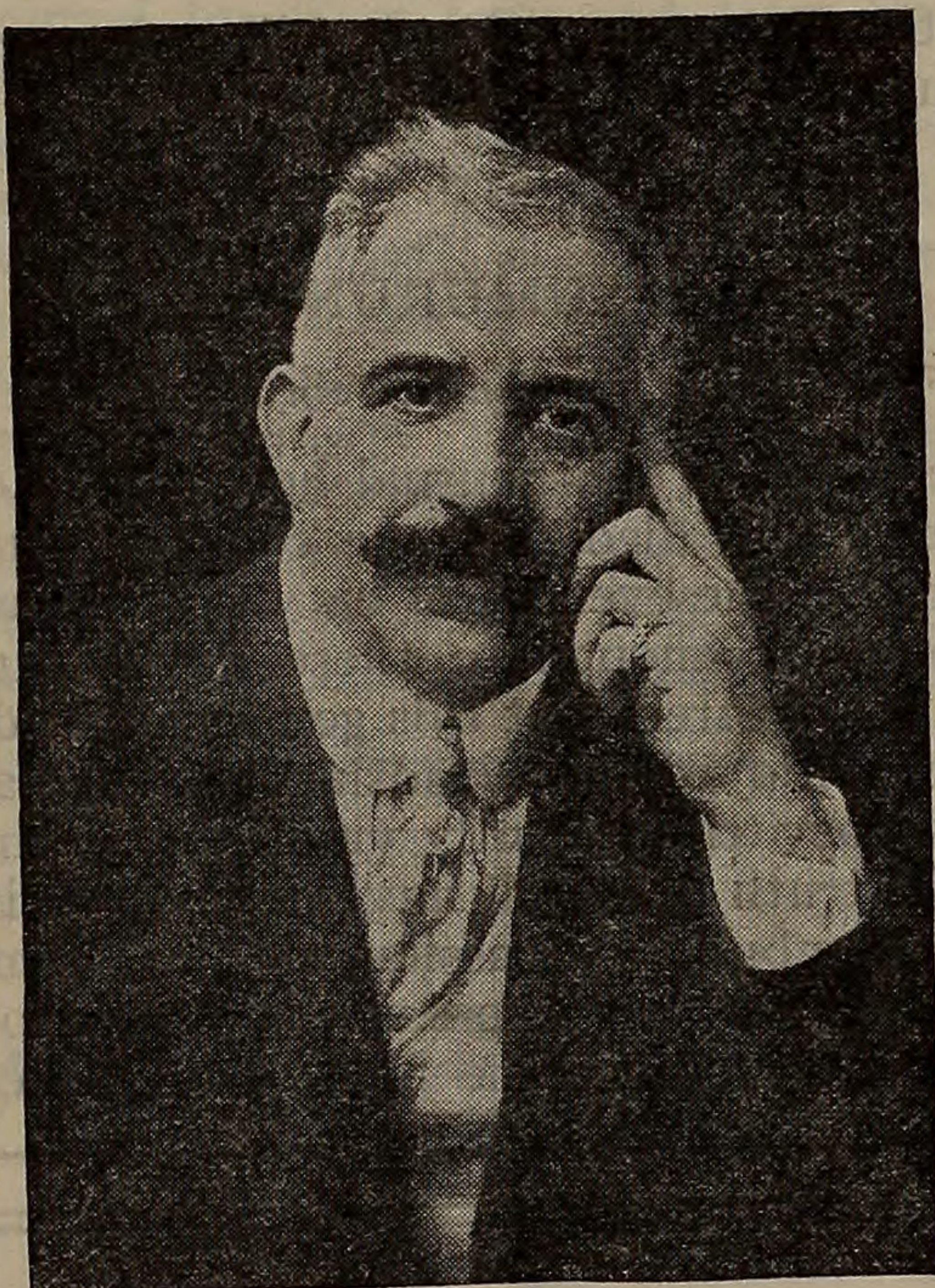
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GLEES, ETC.

"When shall we Three meet again." Glee, by M. P. King (1780), for two sopranos and bass; by Samuel Webbe, for two baritones and a bass; by William Horsley, for two sopranos and bass.

Round about the Caldron go." Glee in three parts, by M. P. King, about 1800.

"Come, Sisters, cheer we up his Sprights!" Glee by M. P. King, about 1800, for three voices and chorus.

The editor of the Programme Book will welcome additions to this list and corrections.

"SUMURÛN."

(From the *London Times*, February 20, 1911.)

It was lately recorded in this journal how a man of great substance and of great science had died in some country house, where he had lived a hermit through the evening of his days. A wealthy and scientific hermit is romantic enough in these days; but for a crowning touch of romance it appeared that this gentleman had been an amateur of the tight rope and enjoyed the friendship of the great Blondin. Thus are the claims of fantasy triumphantly vindicated in the face of a matter-of-fact world. The truth is, we all have deep down in our hearts some stirrings of this funambulatory passion, as Sir Thomas Browne would have called it (and, oh, how Sir Thomas would have loved the eremitical gentleman!); and it is because the music-halls do especially minister

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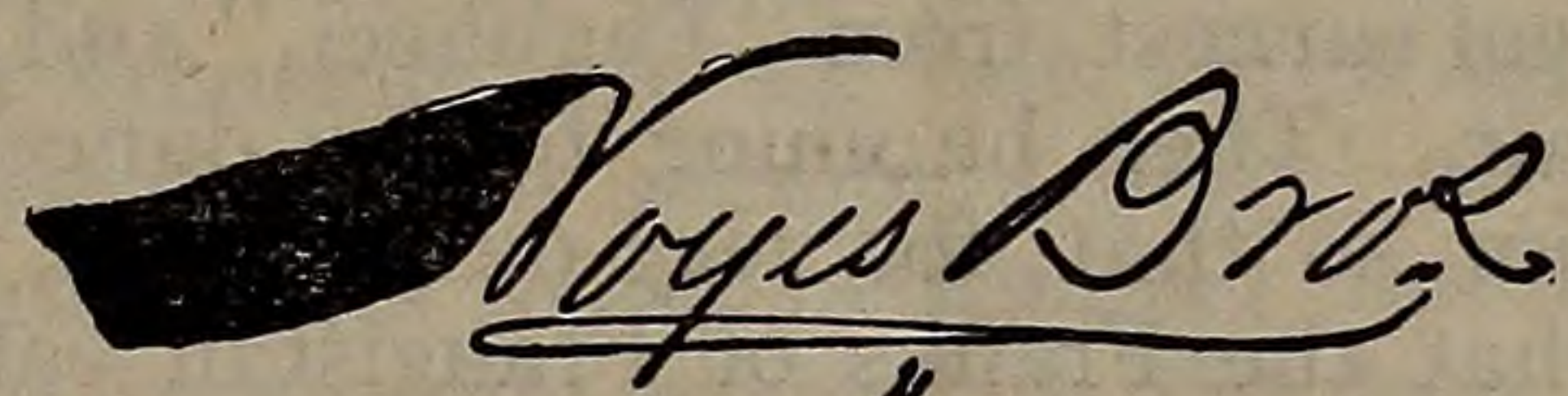
to it that they are thronged, as you may see at the Coliseum, with happy, fascinated crowds.

There are many forms of the funambulatory mood. You have the type-form in the distinguished head of the Royal Japanese Banzai Family, who walks the tight rope with prehensile toes. You have a humorous variant in Moran and Wiser (the names of music-hall combinations quaintly suggest "something in the City"), who are Comedy Hat and Boomerang Jugglers. A comedy hat, it should perhaps be explained, is not exactly a runcible hat, for that is worn on the head, as the line shows:—

"He weareth a runcible hat," . . .

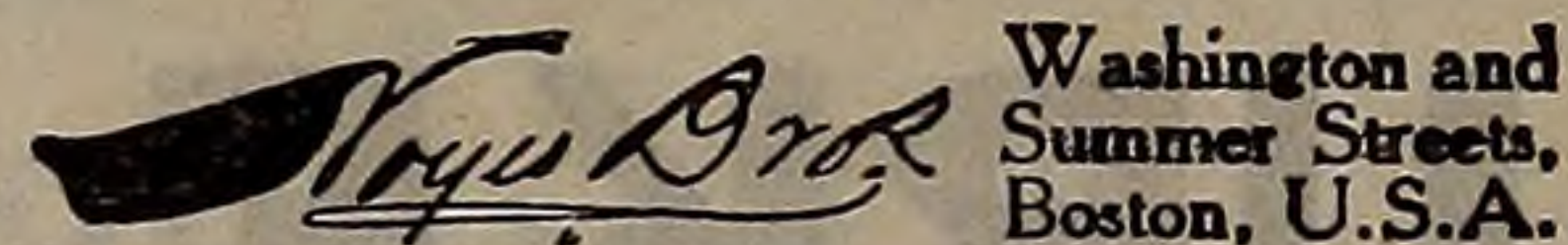
whereas this is used as a missile. And you have another variant of the funambulatory mood, a variant of exquisite beauty, in the German wordless play "Sumurûn," adapted from the Arabian Nights' Entertainments by Herr Friedrich Freska, set to music by Herr Victor Hollaender, skilfully mimed by Herr Lotz and Herr Spontelli, Fräulein Von Derp and Fräulein Konstantin, and "produced" by one of the greatest *metteurs-en-scène* of our time, Professor Max Reinhardt, of the Deutsches Theater in Berlin. The like of this marvel has surely never been seen in London before! It presents harmonies of colors that are now suave and tender and now all ablaze and dazzling,—the quiet hues of an old Persian rug and the glitter of gems; it has purity of outline and grace of movement. Then it tells a dramatic story of love and jealousy, revenge and death, with most eloquent silence. And here and there it has the salt of the grotesque.

It is not enough to say that "Sumurûn" gives pleasure: it casts a spell.



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It casts a spell from the moment that a young man in turban and flowing robe dreamily advances along the beflowered gangway leading from the back of the hall to the stage, squats cross-legged before the curtain, and tells you (with an almost imperceptible German accent) that he is Nur-al-Din, the cloth-merchant, in love with Sumurûn, the favorite of the Sheik. From that moment you forget the Coliseum and are back with Shibli Bagarag, seeking with the waters of Paravid and the strength of Garraveen and the Lily of the Enchanted Sea to shear the Identical from the topknot of Shagpat, the son of Shimpoor. For Shagpat, as you know, was a clothier, so that he and Nur-al-Din were two of a trade. Was it in the city of Shagpat or in the city of Oolb that Shibli Bagarag fell in with Nur-al-Din, and became aware of his love for Sumurûn, the favorite of the Sheik? Wherever it was, there was Nur-al-Din sitting cross-legged, dreaming of his love in the very thick of the Bazaar, and paying no heed to the hunchback showman, who was twanging a dismal strain and trying to get the crowd to enter his booth. As Nur-al-Din dreamed, Sumurûn passed that way, and by Allah (whose name be forever praised!) her eyes twinkled like stars through the faint mist of her veil. When they fell upon Nur-al-Din, they grew soft, and she paused, straight and slender, like a palm-tree against the moon. Then of a sudden she fled like an antelope, avoiding the Sheik, her master, who stalked fiercely through the Bazaar, with bent brows and his beard in his breast and two scimitars jutting from his girdle. And behind him danced epileptically the janitor of the Bazaar, followed by attendants, who distributed general thwackings. But Nur-al-Din, dreaming of Sumurûn, heeded naught of it.

By this time the Hunchback had filled his booth and begun his celebrated performance with a marionette, while the star of his company, a damsel from the land of the Great Mogul, red as a fox and as wily, lithe as a panther and as cruel, flirted in the corner with a young friend of the Sheik. Which perceiving, the Hunchback gave a scene, not down in his bill, but in real earnest, from "Pagliacci," and fell into a stupor of jealousy and despair. Then he clung to the dancer's bangled ankles, but she spurned him, so that, for very desperation, he sold her to the Sheik, who was what the Franks of Frangistan call a *vieux marcheur*

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and much given to collecting new moons to be added to the full moons of his harem. Repenting a moment later, but too late, the Hunchback tried to poison himself with bhang, but the bhang stuck in his throat and he only fell insensible. To the dancer, however, he seemed as dead as the doornail in the great door of the Palace of Aklis, and so she huddled the body into a sack, and the sack was found by the two servants of Nur-al-Din, who straightway carried it into their master's shop. These two servants were a great joy to the seeing eye and also to them that like to rock and to roll with chestquakes of irresistible laughter, as the birds laughed in the aviary of Goorelka. The tall servant, a negro, wore a garment of a wonderful color that was not mauve, as the ignorant ones of the Bazaar might call it, nor yet crushed strawberry, neither was it *bois de rose*, but something of all three, with a slight blend of that color which they know in the street that the Franks name the Street of Peace as *couleur d'une puce qui caresse sa fille*. Truly, in the name of Allah (praise it!) here was a color of colors. The second servant, a little one, with trousers even more baggy than the skin under the eyes of the old Serpent of the Lake, and a cheerful wielder of the broom, was the first to open the sack, and, seeing a corpse, was bothered, as Boolp the miser was bothered when invited to improvise verses to Bhanavar the Beautiful.

But the servants had to hide the sack as best they could, for customers were entering the shop, and among them Sumurûn, with her friends of the harem and her very impudent maid. And, lo! Nur-al-Din spread rich stuffs, the very cream of his wares, before Sumurûn, who marked them not, but stretched out her hand to Nur-al-Din, leaning her body sideways towards him, while, pretending to smooth the stuff, he stretched his hand towards hers. Then he swooned with love at her feet, till the other moons of the harem, laughing merrily, buried him in a heap of his own silks of China and of Samarcand, so that these were only fit to be cheap remnants in his next End-of-the-Season Sale. But Sumurûn, ere she left, threw him a red rose, of the color worn on guest-nights by members (only) of the Omar Khayyam Club. And by-and-by her maid, bethinking her of a cunning device, persuaded Nur-al-Din to hide himself in the box, so that the porters



might carry it into the Sheik's harem. Now in that very box there was already hidden—how Allah (praise him always!) only knows—the body of the Hunchback. And so it befell that both Nur-al-Din and the Hunchback (now recovered from his dose of bhang) found themselves in the harem of the Sheik among the full moons. They had, in fact, been solemnly carried thither in a procession headed by the Sheik and his guards, followed by the red dancer in a sedan-chair, by Sumurûn and her maid, and the other moons, and by the Janitor of the Bazaar, always epileptic, and his attendants, always distributing thwackings. And Nur-al-Din's little servant with the baggy trousers brought up the rear. They passed, silhouetted against a low white wall, over which you could just see minarets brilliantly lit, in sharp perspective, by moonlight. And so grateful to the eye was this motley procession that you wished they might never reach the Sheik's palace, but keep moving under the moon all night long like the tipsy Dons of Lincoln in the old unregenerate days who kept groping their way all night long round and round the Radcliffe Library.

In the harem the full moons were throwing oranges at one another, like undergraduates at a college "wine." They wore full skirts of some golden gauzy stuff over black leggings, a very short "zouave," and—an alluring smile. But their collective smile failed to allure the Sheik, who rejected their advances, and stalked off with the red dancer. Then the box was opened, and out popped Nur-al-Din and the Hunchback, the full moons taking the adventure as an excellent joke, clapping their hands with joy and swaying themselves as the willows sway under the breezes of Shiraz. Disregarding these womanish prettinesses, Nur-al-Din had eyes only for Sumurûn, who for the first time threw off her veil and discovered long black hair, all loose, and the face and slender form of a young girl. And she sank forward to Nur-al-Din, and then broke away, so that he was giddy with pursuing her, and his eyes swam with love till they were full as the two pools that are before the gate of the palace of Shahpesh the Persian. And the full moons, the golden-skirted ones, danced round the pair of lovers, and garlanded them with roses, as sign of betrothal; and leaning to one another in beautiful curves, with outstretched petitionary arms, sidling closer

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and closer still, Nur-al-Din and Sumurûn were at last locked heart to heart. And the full moons sank drowsily down in a ring round them, content for themselves to be in love with love.

Then suddenly there arose a hubbub, like the hubbub in the tribe of Beni Asser when the followers of Ruark ambushed them in the mountains. The Hunchback came tumbling headlong downstairs, and roused the sleeping harem with a gong. There had been terrific doings upstairs. Know that, when the Sheik retired with the red dancer, he had been secretly followed by the dancer's lover—the Sheik's young friend, him of the flirtings that were spoken of—as well as by the Hunchback. And, while the Sheik slept, the dancer beguiled his young friend, puckering her mouth womanishly and luring him on to kill the old man. Whereupon the Hunchback interfered, and the noise awoke the Sheik, who flung out of bed with a scimitar between his teeth. In a trice the scimitar was at the throat of the young friend, while the Hunchback strangled the dancer. And clattering downstairs came the Sheik, "seeing red" and brandishing his scimitar, while the full moons huddled together, and the blood went from Sumurûn and her tongue was dry as the well in a forgotten city. As for Nur-al-Din, he would have been a lost man,—for what protection is a common coffee-salver of the harem against a scimitar!—had not the Hunchback in the nick of time plunged his dagger between the Sheik's shoulder-blades. And then the Janitor of the Bazaar bobbed in and signified epileptically that the dread Sheik was well and truly dead, and the full moons clapped their hands, and Nur-al-Din and Sumurûn were together again, never to be parted more. The blessing of Allah be upon them, all!

SCHUMANN AND THE RHETORIC OF MELODY.

(From the *London Times*, April 23, 1910.)

The diffusion of general culture among musicians is perhaps in some directions retarded by a modesty that prevents the musician from regarding his art as a subject from which the man of general culture can

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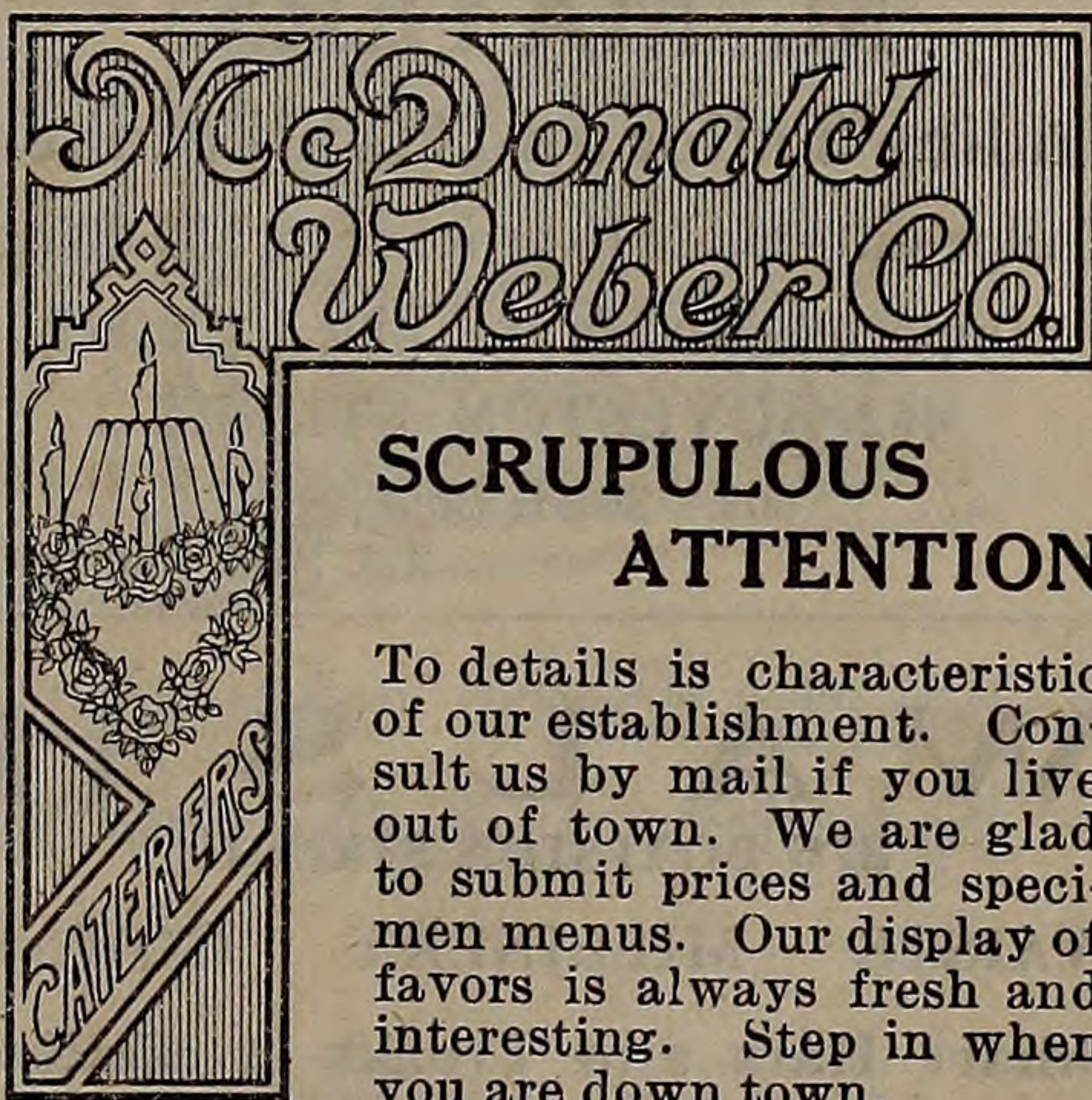
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learn. In a period of musical transition or ferment non-musical criteria often obtain a despotic sway, and are supposed to be marks of freedom and liberality, while the bare mention of a musical criterion is evidence of a pedantic and provincial outlook. The non-musical men of culture do not, as a rule, share in such prejudices, nor do they realize their origin. Many of them confess that modern music is too abstruse for their old-fashioned tastes. They have a weakness for melody, modified by a faint hope that a course of modern music, with some explanation of its principles, may reveal to them either more melody than they can as yet find in it or else convince them that melody is not the unmixed blessing they have hitherto imagined it to be. It is to be feared that the official explanation of some of the most intellectual features of musical progress will be disappointing to the cultivated but musically untrained listener. The very breadth of his general culture will lead him to look for a musical explanation of what he does not understand. Instead of this he is given a mass of literature which at its best is no better than his own literary culture, and at its second-best is as bad as the "programme" of "Tod und Verklärung."

Now no man of culture fails to surmount the elementary difficulty that an artist will often found his finest work ostensibly on a basis which not only belongs to some other art, but is beneath criticism as a specimen of that other art. The merest "superior person" knows enough of music to boast that he "never listens to the words." Some genuine culture is needed to advance from this to the appreciation of the real function which words or programme, however poor, really do exert in the organization of all great music that employs them. But this appreciation is a very different thing from substituting literary for musical criteria, even if the literary criteria were of a high order. And there are signs of a growing suspicion, among the few men of letters

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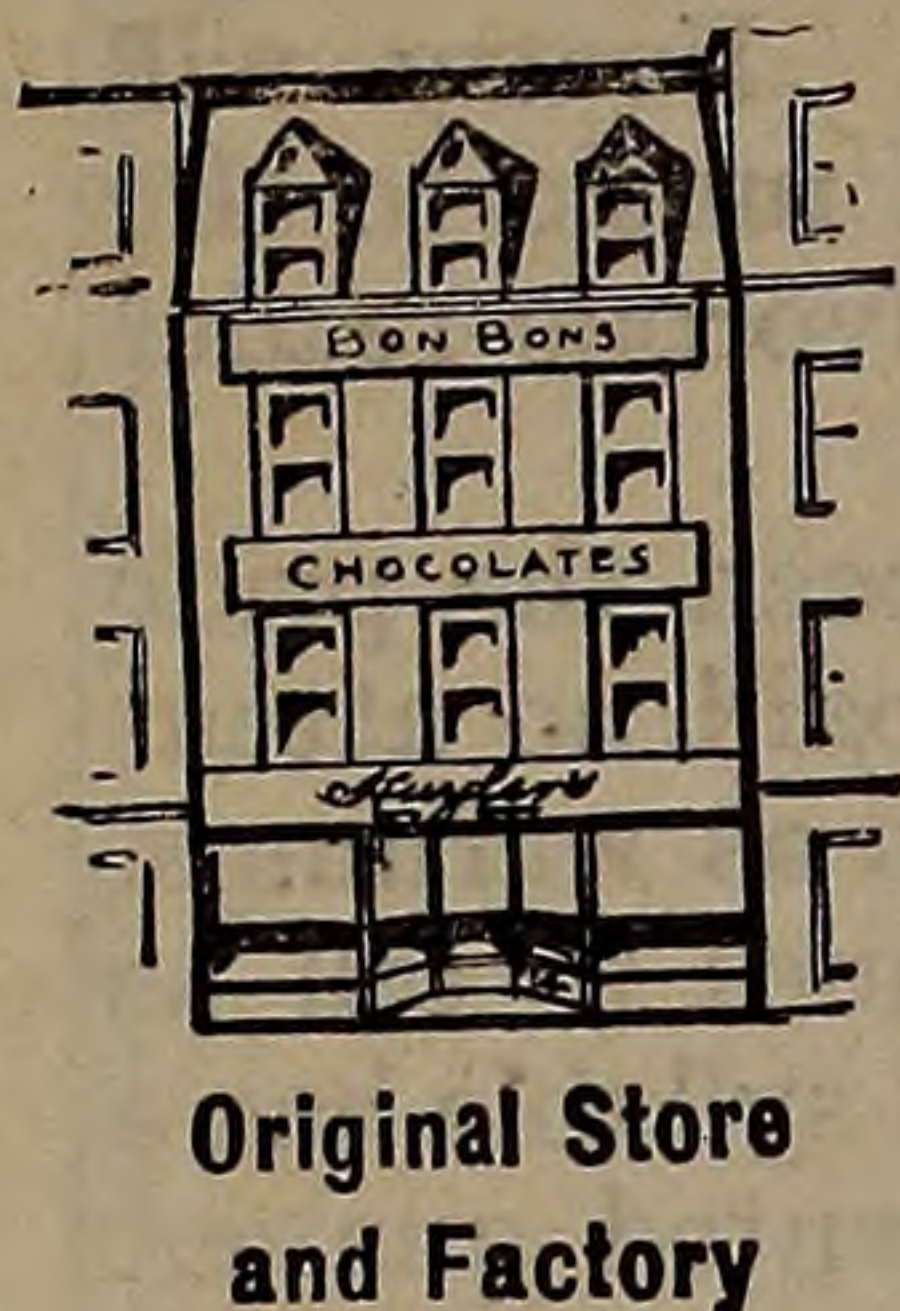
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interested in music, that the literary criteria to which modern music is sacrificing so many things formerly judged essential are not always the criteria which the poets themselves would indorse. Poetry will reveal its secrets to the poets of all arts, from the art of music to the art of life: it will not reveal its methods to every omnivorous reader who offers it the sacrifice of his musical skill.

Musical declamation, since the days of Wagner, has been the pride of the progressive musician. The classics, we are told, paid no attention to it: even academic writers hold up classical errors as warnings, so that the new edition of "Grove's Dictionary" continues to tell us that Handel says "victōriōús" because, though the second syllable has a flourish of some half-dozen notes, it begins on an unaccented quaver, while the last syllable, being at the end of the phrase, comes, like all normal ends of phrases, on an accented beat. Again, most sixteenth-century composers take the common-sense view that it is a pity to make a word unrecognizable by pulling it out like a telescope; and, to avoid this, they tend to put their sustained notes and "melismata" on the last syllable. The listener has heard nearly the whole word without distortion, and may be supposed to take no more notice of its artificial prolongation than we take notice of the vocable "mm—er—" which forms the phonetic staple of our polite conversation. But here, again, we are warned against a mere classical barbarism. The correct doctrine from the time of Milton onwards is that the sixteenth-century composers paid no attention to declamation. Henry Lawes and Hugo Wolf are very careful in the matter. In its interests they agree in avoiding melodic symmetry. Debussy, with his extensive and successful experience in setting French poetry to music, has pronounced final judgment

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that melody is anti-lyrical; and, indeed, a very little experience suffices to show that it is difficult to fit a solidly constructed tune accurately even to a single stanza of poetry in any language.

The case against melody is not one that can be lightly dismissed, nor is it essentially modern. For the present we may shelve the question by propounding another; namely, What is the case against poetic metre in itself? Without claiming that this is a fair parallel to the case against melody, we may certainly predict that some upholders of advanced views on musical declamation would, if they began to discuss poetic metre with a master of the art, quickly discover that they had all their lives not only shared in the innocence of M. Jourdain, but had added to it an inveterate tendency to read poetry as prose. The difficulty of recognizing this varies with the language. French has so little accent, if it has any, that actual rhythmic errors in music cannot be proved. Indeed, in classical times, composers deliberately put their strongest accents on the dumb final *e*, to counteract the natural lilt which the music could not fail to give to the words. Meanwhile they neglected a more positive result of the French rhythmic fluidity, which Debussy has realized. Where there is no accent, there is but little rise and fall in pitch. The ideal musical declamation of French poetry will then be more or less like Mme. Bernhardt's sing-song delivery of specially moving passages, and very much like Debussy's vocal writing. But it will not be normally applicable to other languages.

German declamation is entirely different, and yet it is almost as hard for a German as for a French critic to attain a complete theory of musical rhetoric on the basis of his own language. The accent in German is so strong and the quantity so easily reducible to long and short syllables, with practically no gradations between them, that the lilt of German verse is obvious and unambiguous to the crudest ear. Unfortunately, the individual words have precisely the same lilt whether they are in prose or in verse: there is no cross-rhythm between the metre and the sense. The poet can attain variety by letting the structure of his sentences cross the lines; but the subtle shades of rhythm, the gentle strain on a weak syllable that produces a barely perceptible hesitation just at the most expressive moment, or the crowding of rapid syllables

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in an emotional climax,—these resources are special effects in German poetry, needing emphasis and careful contrivance. In ancient classics and in Italian and English poetry it is almost impossible to avoid them; and the poetic ear uses them as its normal resources, and entirely rejects the theory that the metre should leave the length and stress of the words exactly as it would be in prose. The poet who has mastered the music of verse is not the writer whose lines give the metre automatically when we read them as if they were prose. He is the writer whose metre transfigures the sense and whose sense vitalizes the metre. And, if we add a remoter and greater artistic resource to the poetry, we must expect the same interaction on another and perhaps higher plane.

The setting of poetry to music is as far from being the mere addition of music to the poem as the creation of the poem is far from being the mere cutting up of a piece of prose into metrical lengths. As to the claims of melody, it is at least certain that they cannot be finally disposed of by composers who have given no proofs of their mastery of melodic resources. Mastery of melody is rare. Less rare is the ability to make a verbal or musical prose commentary on a poem; while there is nothing rare in the capacity to invent an attractive initial melodic phrase and fill up with formulas the interval between it and the vulgar final cadence that fashion demands. Fashions will change, but the fashionable "melodious" song will continue to bring the tenor's top note on to the word "of," even when we shall have imported the Siamese scales into our every-day ideas of melody; and so the superior person will always have his examples of the anti-lyric character of melody ready to hand.

It is a hundred years since the birth of a man of genius who combined a high and active literary culture with a wealth and depth of melodic inspiration such as has never been surpassed even by the greatest classical composers. Schumann has his superiors in freedom and range of various musical resources: in the intensity and aptness of his melody he can without exaggeration be called one of the greatest musicians that ever lived. What is his attitude towards the poems he sets?

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familiar songs, such as "Ich grolle nicht," and by a considerable number of neglected works for one and more voices. It makes practically no difference whether we look to the neglected or to the hackneyed songs for illustration. Everywhere we find the words treated with apparently absolute directness and simplicity, and nowhere do we notice that the flow of melody has failed. No doubt Schumann's problem is often simplified by the comparative artlessness of German lyric metres, though this is less often the case in the selection made in these three programmes than in any more familiar series of songs. But nothing short of genius of the highest order will account for the musical swing and inevitable rightness of utterance that has made "Ich grolle nicht" one of the most familiar classics. The metre consists of ten-syllable lines, rhymed, and with frequent pauses within the line. The music does not follow the metre, yet it never violates it. It repeats words, but never without additional rhetorical force and never in order to complete its own symmetry. It follows the sense; but, unlike many intelligent modern compositions, it does not follow the logic. Schumann, like the great poets of all arts, realizes that the logical order is rarely the natural order. Many a clever composer has ruined a dramatic situation by making his singers declaim, not like persons with emotions, but like a master giving careful instructions to a not very intelligent servant. It is just the same when Schumann abandons melodic symmetry: by his utmost freedom in declamation we are moved as we can be only by a great master of melody. Mignon's third song, "Heiss mich nicht reden," is treated by Schumann with such independence that there is hardly a single musical phrase in it that is repeated out of its first context, and there are frequent changes of tempo and a wide range of key. Yet the effect is as unmistakably that of high lyric form as that of Tennyson's "Ode on the Death of the Duke of Wellington" is an effect of consummate metrical power. If any man could prove by example that melodic inspiration is a fundamental element in the poetry of music, that man was Robert Schumann.



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SYMPHONY IN D MINOR, No. 4, Op. 120 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Eendenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'");

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an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,—

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Mozart's "Veilchen," Schubert's "Forelle," and Mendelssohn's "Reiselied" sung by Miss Sophia Schloss; Symphony (D minor) for orchestra by Schumann "[Introduction, Allegro, Romanze, Scherzo und Finale in einem Satz]," and, for the second part, "Vom Pagen und der Königstochter, ballad by Geibel, with music for solo voices, chorus and orchestra, by Schumann. Miss Hartmann, Miss Schloss, and amateurs sang the solo passages in the Ballade. At this concert the selections from the Mass were performed for the first time.

The performances that followed in order were at Düsseldorf, May 15, 1853, with Schumann conductor; Leipsic, Gewandhaus concert, October 27, 1853, Ferdinand David conductor; Cologne, November 8, 1853, Ferdinand Hiller conductor. The symphony was performed at a concert in Hanover, led by Joachim, January 21, 1854, when Robert and Clara Schumann and Brahms were present.

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow;* since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

* In the year 1841, when the symphony was composed, Joachim was ten years old.

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The voice parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

PART I.

1. SYMPHONY IN D MINOR, No. 4 Schumann
(First time in Boston.)
2. GRAND FANTASIA FOR VIOLIN Ernst
Mr. EDUARD MOLLENHAUER.*
3. SECOND PART FROM "HYMN OF PRAISE" Mendelssohn
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4. GRAND OVERTURE TO GOETHE'S "FAUST" Wagner
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5. LA SYLPHIDE: GRAND FANTASIA Mollenhauer
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* Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905-06.

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Mr. John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony Concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner had brought out the symphony at Cologne, October 22, 1889.

* Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, *Ziemlich langsam* (*Un poco lento*), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, *Lebhaft* (*Vivace*), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, *Ziemlich langsam* (*Un poco lento*), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed

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by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale—passage of a few notes. The Trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).

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EVENING OF TUESDAY, APRIL FOURTH, at 8.15 o'clock
EUGENE BERNSTEIN at the Piano

PROGRAMME

Aus deinen Augen fliessen meine Lieder	Ries	Die Mutter an der Wiege	Loewe
Der Nussbaum	Schumann	Dat aer so underliga staellen	Dannstrom
Auf dem Wasser zu singen	Schubert	Si mes vers avaient des ailes	Hahn
Er ist	Wolf	Bonjour Suson	Pessard
Recitative and Aria — The Magic Flute	Mozart	Mother, oh, sing me to rest	Franz
Am Meere	Stscherbatschew	Expectancy	La Forge
Herbst	Bleichmann	Hindu Slumber Song	Ware
		Yesterday and To-day	Spross

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THURSDAY, APRIL 6, at 8.15 p.m.

PROGRAMME

I.		III.	
Beethoven	Adelaide	MacDowell	Long ago, sweetheart mine
Schubert	The Wanderer		The Swan bent low to the Lily
Massé	L'oiseau s'envole (Paul et Virginie)	Chadwick	Bedouin Love Song
Godard	Le Voyageur		The Danza
II.		IV.	
Purcell	"I attempt from love's sickness to fly"	Wallace	Freebooter Songs (Cycle)
Old English	"Drink to me only"	1. Minnie Song	3. Cradle Song
Mallinson	Four by the Clock	2. The Rebel	4. Up in the Saddle
	Gloriana	Schumann	The Two Grenadiers

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Soloist

JOSEF HOFMANN, Pianist

PROGRAMME

Beethoven Overture, "Egmont"

Beethoven Concerto in G major for Piano, No. 4

Wagner { Overture to "The Flying Dutchman"
Bacchanale from "Tannhäuser"
"Ride of the Valkyries"
"Waldweben"
Overture, "Rienzi"

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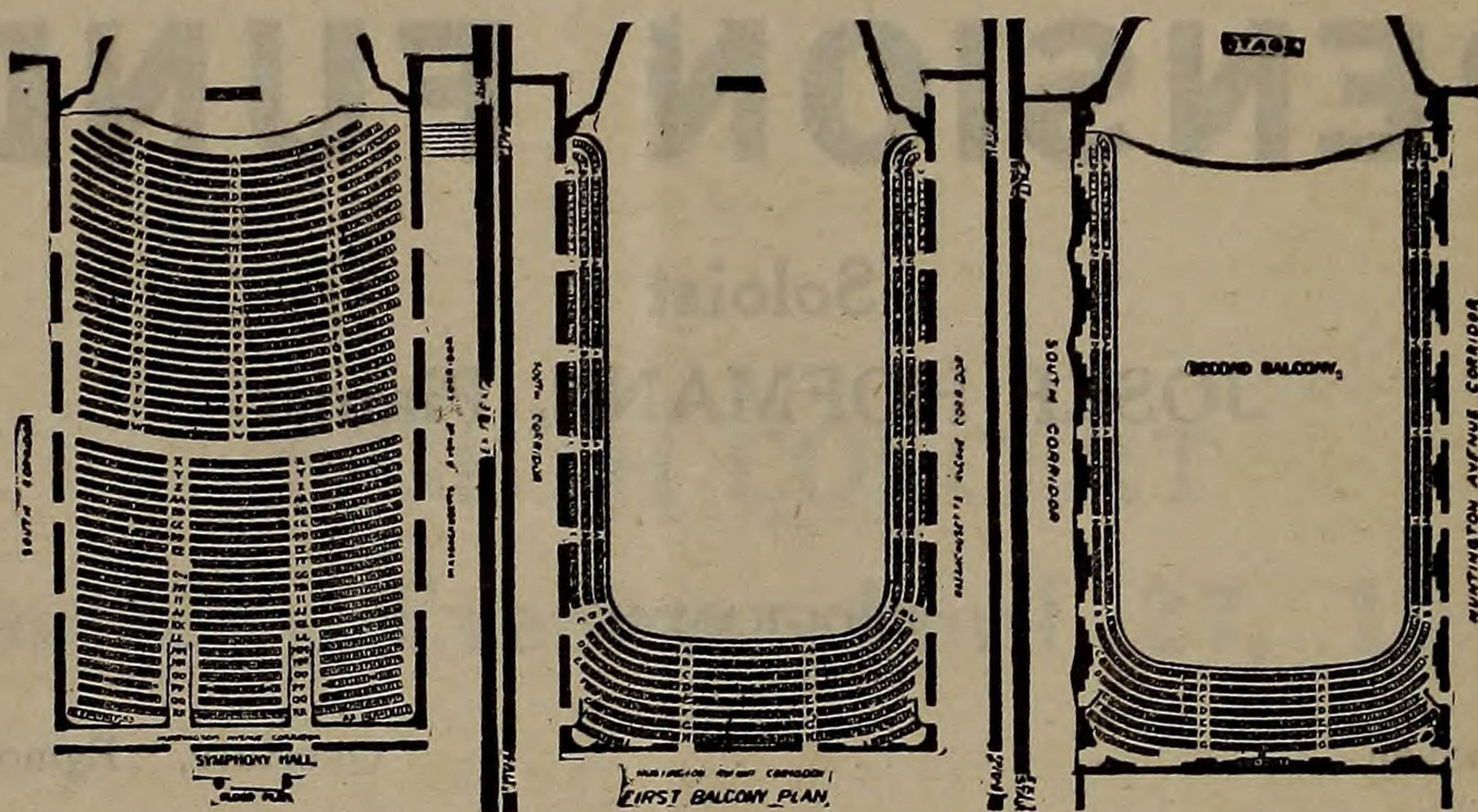
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